Symphony, "Rustic Wedding" Opus 26 of Karl Goldmark (New York Philharmonic, Leonard Bernstein, conductor; WNCN)

"Nor did she [Gertrude Stein] approve of the young expatriates she saw crowding the cafés in the twenties. She felt it was dangerous for artists and writers to court the bohemian life. One had to hold oneself in readiness, she believed, for the act of writing, for the 'daily miracle' " (Charmed Circle: Gertrude Stein and Company by James R. Mellow, p. 329). And the daily miracle is the creation of art and because of the possibility and because of the possibility of the daily miracle the creator qua corporeal being daily and willingly submits to the regular patterns of repetition of the natural world and these are the patterns of repetition which govern the lives of all antelopes and hedgehogs and of course all animals and most men and in submitting to those regular patterns of repetition the artist qua corporeal being survives in the English sense of the word. And because of the creation of art the artist or the creator qua non-corporeal being literally transcends the regular patterns of repetition of the natural world and survives in the French sense of the word. "Tout passe.--L'art robuste/ Seul a l'éternité./ Le buste/ Survit à la cité." And the daily miracle is the creation of form and every time that an aesthetic form is created the human mind formalizes an irregular pattern of repetition and in order to do so the human mind must transcend the regular patterns of repetition of the natural world which are formless. Every time that an aesthetic form is created it is as though it were the first aesthetic form ever to exist and so the daily miracle is the creation of art in a double sense. Creation of art meaning the invention of art and creation of art meaning the creation of a new aesthetic form. And so it is a question of the human mind and human nature and of form and form-lessness. The moulding action of the hand and the splitting action of the hand and by the splitting action of the hand the raw materials of nature can be re-formed that is to say the natural forms of nature can be assigned an aesthetic form and the latter is more durable than the former and Martin Luther nailed his ninety-five theses on indulgences to the Castle Church door at Wittenberg and the Reformation began. Moulding and splitting and moulding and splitting.

(HBJ: 10-31-75)